

This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

PICTORIAL GRAMMAR.

44. 966.



STEILL'S

PICTORIAL GRAMMAR

FOR



CHILDREN.

LONDON:

B. STEILL, 20, PATERNOSTER ROW.

MDCCCXLIV.



LONDON :

VIZETELLY BROTHERS AND CO., PRINTERS,

135 FLEET STREET.

TO

THE TEACHERS OF YOUTH.

THE high encomiums you have hitherto bestowed upon our educational efforts, have encouraged us to put forth a little Grammar for little children, in a form which may induce them to love the task for the task's sake. The attempt is novel—for who ever thought of making Grammar entertaining and attractive? If there be one book taken up with more reluctance, and tossed aside with more delight, than another, it is—the Grammar. If one branch of study more than another causes pretty lips to pout, and youthful hearts to sigh, and bright eyes to shed briny tears, it is surely that of Grammar. The teacher may be respected, and a sense of duty may urge; still it is Grammar, and still it is a dull and irksome TASK. And as to Grammar and pastime!—Grammar and pleasure!—Grammar and amusement!—what child, whether master or miss, ever thought of a union so preposterous?

And yet we flatter ourselves that *our* Grammar will prove attractive, even to a child. When our first sheet was struck off, we submitted it to a female critic, seven years of age, who, after perusing it, gave it the appellation of "beautiful!" with other superlatives equally flattering and encouraging. Whether a careful examination of the entire work will induce adult critics to pronounce a similar eulogium, remains to be seen. Profound grammarians, however, will please to bear in mind, that we have written *for children;* and that our object has been to furnish a few essential rules, in the most *intelligible*, and, at the same time, the most *attractive* form. At least the pupil will have nothing to unlearn; and by the time our young masters and misses have gone through this book with care, we shall probably have prepared for them a Grammar, in which Syntax, Composition, and other more difficult branches, will be fully explained to them.

We again invite your candid criticism, promising to receive your remarks in good temper, and to profit by them to the utmost of our ability.

THE PICTORIAL

GRAMMAR.



My dear Pupils;

You are old enough to perceive that, of all God's creatures, man alone has the faculty of expressing his thoughts by words; but as words may be so written or spoken as to render their meaning doubtful, you should always be careful so to arrange them that other persons may fully understand you. This is the use of Grammar, the knowledge of which

will enable you to speak or write in a correct manner, so that you may express exactly what you mean. You often wear a dress that is very smart and pretty; but, though the cloth is good, it would not fit you so nicely as it does, if it had not been properly cut out, and the pieces neatly sewed together.



Question. Now, can you tell me what is Grammar?

Answer. Grammar is the art of speaking and writing a language correctly, so that every word shall have its due place in any sentence, and every sentence its due place in the discourse to which it belongs.

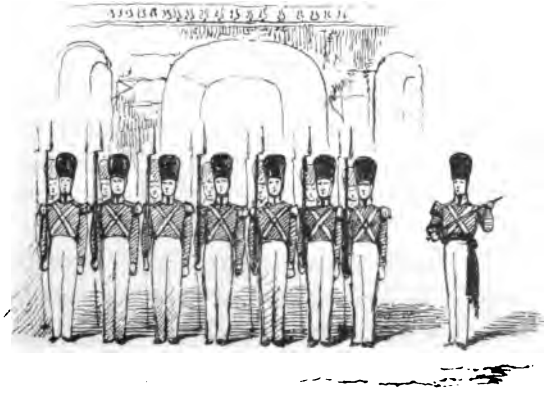
Q. What is a sentence?

A. A number of words sufficient to express a complete thought, or a distinct division of a train of thoughts. A

train, or connected number of thoughts, forms the substance, or sense, of a discourse.

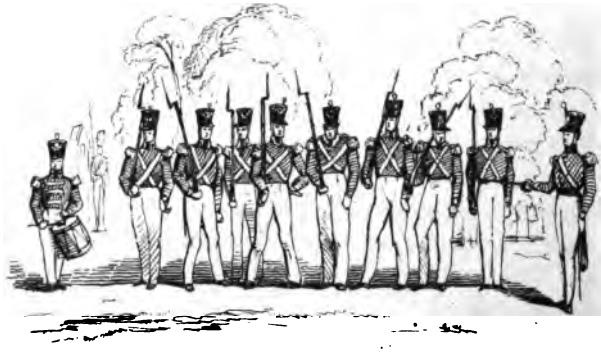
Q. What is a paragraph?

A. A division of a discourse larger than a sentence commonly is; though sometimes one complete sentence is sufficient to form a paragraph. Language spoken or written according to the rules of grammar can, in general, be well understood, even by those who have no correct knowledge of grammar themselves, and who are compelled to take a great deal of trouble in expressing their own ideas. Proper language may, indeed, be likened to a company of smart, well-drilled soldiers.



But a number of words put together without due regard to their place, meaning, or quality, may be com-

pared to such a party of soldiers as is usually called "the awkward squad."



Q. The third picture plainly shews you what a benefit those fine-looking men received in being taught to hold their guns, and to walk, according to certain rules. If you should slight the rules that will be here laid down to guide you in speaking, your words will seem as foolish and useless as the postures of the awkward recruits in the last picture. Into how many parts is the science of English Grammar divided?

A. Four; namely, ORTHOGRAPHY,—which teaches how letters should be put together to form correct words; ETYMOLOGY,—which explains the nature and meaning of words, by pointing out how they have been formed—as, for example, a nice apple tree is sometimes obtained by grafting some branches from another apple tree on the stem of a crab, or other tree, which is not so useful in its original state; SYNTAX,—which directs how words

should be put together to form sentences and discourses, wherein all the words should be as regularly connected as the links of a chain; and PROSODY,—which teaches how words are to be pronounced, and how sentences, both in prose and verse, ought to be spoken or read, so that they may sound agreeably to those persons whom you wish to hear you speak or read.



Q. Now, let me first ask you a few questions concerning Orthography. What is a vowel?

A. A vowel is a letter which has a clear and distinct sound of itself, and which can be uttered completely without the help of any other sound; just as a tall boy may reach an apple on a high branch of an apple tree with his own arm, without needing assistance from any other boy.

Q. But, as a good boy will be mindful not to take an apple without due permission from its owner, so you must be careful not to place a vowel in a word that is spelled without it. Tell me, how many vowels are there?

A. Five, each of which has several distinct sounds. They are *a*, *e*, *i*, *o*, *u*; *w* and *y* are sometimes used as vowels—that is, when they are placed in the middle, or at the end of a word or syllable, instead of at the beginning.

Q. What is a consonant?



A. A consonant is a letter which has no perfect sound of itself, and which is but of little service except when joined to a vowel. A vowel, in most cases, requires the aid of a consonant, but a consonant can scarcely ever be used without the aid of a vowel. Thus, a tall boy may reach a few only of the apples on a tree with his own arm, while a short boy cannot reach one; but if the short boy were to get upon the tall one's shoulders, they might, by so acting together, obtain all the fruit which the tree has brought forth.

Q. That comparison should remind you, that, as boys, by going into orchards where they have no right, may expose

themselves to serious punishments, so you, by joining consonants to vowels improperly, may incur much ridicule and contempt for your backwardness in learning. Have you anything more to say of consonants?



A. All the letters in the alphabet, beside those I have already mentioned, are consonants. Consonants are divided into semi-vowels, liquids, and mutes. Mutes are somewhat like bagpipes which are not being played upon; they are *b*, *d*, *k*, *p*, *q*, *t*, and *c* and *g* hard. They are called mutes because they cannot be sounded at all without the aid of a vowel. Semi-vowels have a sound of their own, but it is not perfect like that of a vowel. They may be compared to babies that often cry but make no

distinct complaint. The semi-vowels are *f*, *j*, *l*, *m*, *n*, *r*, *s*, *v*, *x*, *z*, and *c* and *g* soft. Four of these, *l*, *m*, *n*, *r*, are also called liquids, because they readily unite, and sound agreeably, with any other letters; just like good-tempered little brothers and sisters, who play together and never quarrel.



Q. Are not vowels, when closely joined together, sometimes called dipthongs and tripthongs?

A. Yes: the junction of two vowels, to give one sound, is called a dipthong, as *ea* in *beat*, *ou* in *sound;* and the junction of three, for the same purpose, is called a tripthong, as *eau* in *beau*, *iew* in *view*. A proper dipthong is one in which both the vowels are sounded by a single impulse or effort of the voice, as *oi* in *voice*, and *ow* in *power*. An improper dipthong is one in which though two vowels are joined, only one is sounded, as *ea* in *beagle*, *oa* in *boat*.

Q. What is a syllable?

A. One sound, either simple or compounded, pronounced at one effort, and forming sometimes an entire word and sometimes a part of a word; as *sun*, *pray*, *use*, and *sunflower*, *praying*, and *useful*. A word of one syllable is called a monosyllable; a word of two syllables, a dissyllable; a word of three syllables, a trisyllable; and one of four or more syllables is called a polysyllable.

ETYMOLOGY.

Q. Explain more particularly the nature and powers of Etymology.

A. Etymology treats of the various kinds of words, and their different meanings; their various changes and alterations, and their derivation.

Q. What is derivation?

A. Derivation means the drawing of one word out of another, or the forming of one word by taking part of another, or two parts of other words, or two other whole words, and joining them together so as to form a new word, signifying something different from either of the others.



Some words are called *primitive ;* these have been purposely formed to express one idea ; such have not been taken from any other word, nor can they be reduced so as to be more simple. Thus, from the word *man* nothing can be taken. *Derivative* words are formed from other words, and such may be reduced. *Manful* may be reduced to *man ;* just as a man, full of nice fattening things, may, by taking too much physic, be brought down to a mere *man.*



Q. How many sorts of words are there in the English language ?

A. Nine, which are commonly called parts of speech. Their names are :—the ARTICLE, the NOUN or SUBSTANTIVE, the ADJECTIVE, the PRONOUN, the VERB, the ADVERB, the PREPOSITION, the CONJUNCTION, and the INTERJECTION.

Q. What is the Article?

A. The Article is a word put before substantives to point them out, and to shew how far their meaning extends; as, *a* school, *an* idler, *the* master.



Q. You should always be careful to use the Article in its right place; if not, you may often find yourself in a disagreeable situation, like the idle youth in the picture now before you. How do you describe a Substantive?

A. A Substantive or Noun is a word which signifies some person, place, or thing; anything which can be touched, spoken of, or spoken to, or imagined; and it is a



word which makes sense of itself. Thus, *pudding*, *rod*, *kite*, *holiday*, *task*, and *master* are substantives, and have a meaning in themselves, as most little boys are pretty well aware.

Q. What is an Adjective?

A. It is a word added to a substantive to explain what sort of thing it is; that is to say, its form, size, or quality. Thus, the things I have just named will be better understood if an adjective be placed before each of them; as, a *nice* pudding, a *new* rod, a *large* kite, a *pleasant* holiday, a *hard* task, a *good* master.



Q. What is a Pronoun?

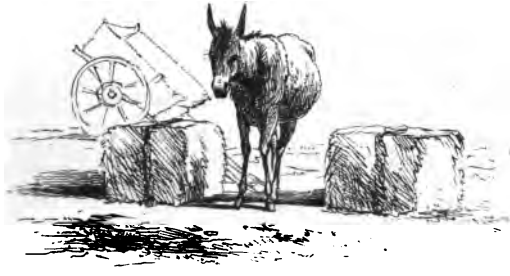
A. A Pronoun is a word to be used instead of a noun or substantive which has been used before in the same sentence, and to repeat which would have an unpleasant sound. I should, therefore, say, "I had a pudding for my dinner; *it* was a very nice one;" which mode of expression will, in general, sound much more elegant than saying, "I had a pudding for my dinner, and the pudding was a very nice one." I should also say, "I have seen

my new master; *he* is kind:" or, "My mother desires to see me, because *she* is very ill."

Q. Describe a Verb.

A. A Verb is a word which signifies the state of *being*, *acting*, *suffering*, or *feeling*. The conditions or modifications which express these circumstances are termed *neuter*, *active*, and *passive*.

The donkey that stood between two trusses of hay, without touching either of them, furnishes an example of the *neuter* verb; he *was* between them, but he *eat* nothing.



The bear that squeezed a monkey for tickling him, shews the force of the *active* verb, and the unfortunate monkey shews the signification of the *passive* verb. The bear might have said, "I *squeeze;* and the monkey, "I *am squeezed.*"

Q. Explain the use of the Adverb.

A. An Adverb is a word joined to a verb, to an adjective, and sometimes to another adverb, to express some

quality or circumstance belonging to it which it cannot



shew by itself. I may say, "Thomas walks;"— but I tell you something more when I use an adverb, and say, "Thomas walks *quickly*." Thus I perfectly satisfy your curiosity when I say,



"He is a very little man, and she is dancing remarkably well."

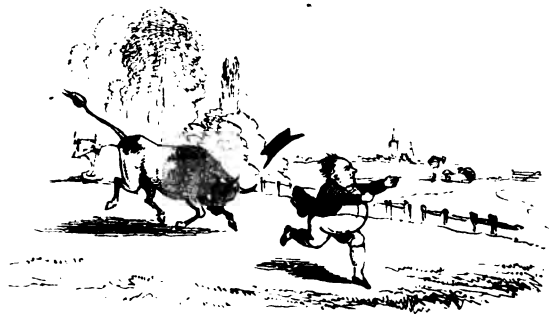


An adverb may generally be known by its answering to the question "how?" or "how much? when? or where?" Thus, to the question, "How does she behave to her brother?" The answer is, "She behaves very *badly*." Which sad fact, of

course, leads to the question, "How will she be punished for it?" to which the answer is, "She will be punished very *severely*."

Q. What are Prepositions?

A. Prepositions are words put before nouns and pronouns, to connect one word with another, and to shew in what manner they are related, or what situations they are in as regards each other. For example, I say, "Puss wanted to get *at* the mouse that was *in* the trap." I say, also, "He was anxious to escape *from* the bull, but the next stile was a great way *off*."



Q. What is a Conjunction?

A. It is a part of speech used to connect sentences, so as to form two or more sentences into one; it is used sometimes, also, to connect single words. Conjunctions are divided into two classes; and these are again divided into sections. There are *copulative* and *disjunctive* con-

junctions. The first-named join words and sentences which, in their sense, perfectly agree; just as a silver chain links to each other a couple of docile Italian greyhounds.



Those of the second class, called *disjunctives*, join together words and sentences which have different mean-



ings, which they plainly indicate at the same time that they serve to unite the words. A giddy girl has, with a ribbon, tied the dog and cat together, which union is the effect of force. She may be compared to a disjunctive conjunction.

The following examples further shew the application of conjunctions:—"He is young *and* strong." "The fox will not have any grapes, *because* he cannot get at them."

Q. Now, let me interrupt you for a moment. What would you say if I were to box your ears?

A. Oh! or ah!





Q. And what part of speech do you call that?

A. An Interjection; which is a word that expresses any sudden emotion of the mind or feeling, either of grief or joy. *Alas! behold! fie! hark! pish!* and other similar words, are interjections.

THE ARTICLE.

Q. I should like to hear a little more respecting the nature and use of the Article.

A. In English there are two articles, that is, the article has two distinct forms, *a* or *an*, and *the*. The first is called

the *indefinite* article, because out of many things it only points to one. This article has also two forms; it is *a* when used before a word beginning with a consonant, and becomes *an* when placed before a vowel, or a word beginning with a silent *h*, that is, a mute *h*, one not sounded, though used in spelling the word. In the words *horse*, *husband*, and *home*, the *h* gives strength to the pronunciation, and the *a* is used before each of them; but the words *honour* and *honest* are pronounced the same as they would be if spelled without the *h*, and therefore *an* is used before them and all words pronounced in the same manner.

Q. Give me an example of the application of both the articles in distinguishing the *meaning* of words.

A. If there were a dozen nice apple pies on a tray, one of which ought to be sufficient for any boy at his dinner, I should use the *indefinite* article, and say, "Please to give me *a* pie."

Q. Certainly; because, as a reasonable boy, you must know that it would appear very greedy to ask for more.

A. But if there were a glutton in the room, a boy who thought that he could eat the whole dozen, and who had no regard whatever for good manners, he would perhaps stop the cook on the stairs, and cry, "Give me *the* pies;" thus meaning *all* the pies that she had. In the following example, the great service of the two articles is clearly apparent:—If I say, "*a* husband of *the* Queen," it will be supposed I mean some queen in some other part of the world, who has had more than one husband; if I say, "*the* husband of *a* queen," it will be thought that I allude to some distinguished man, whose wife was a

queen; but if I say "*the* husband of *the* Queen," most people will know that I mean Prince Albert, because he is the husband of Queen Victoria, who, being our queen, and, of all queens, the most constantly in our minds, is therefore termed *the* Queen.

A substantive, when used without an article, is generally understood in its widest sense; as, "Modesty is amiable, especially in youth." Youth here, having neither *a* nor *the* before it, signifies all youth, all young people whatsoever; modesty stands in a similar situation, meaning the modesty proper to all persons, without any distinction.

Q. Give me another example of the use of the articles.

A. "You are *a* boy," is a very simple and harmless expression. But if a beadle were in search of a boy who



had been trespassing upon some forbidden grounds, and were to find him, he would probably exclaim, "You are *the* boy!" This form of words would strike terror into the heart of any boy, especially one who knew that he had done wrong.

Before the vowel *u*, when it has a long sound, as in *unicorn*, the *a* form of the indefinite article should be used; but where it has a short quick sound, as in *ultimate*, *an* is necessary. Thus, "*a* unicorn," "*an* ultimate decision." In the first instance *u* sounds like *yew*. The letter *o*, in "one," sounds as if the word were spelled *won;* and in such cases this letter also requires the *a* form of the article.

SUBSTANTIVES.

Q. I should like to hear something more respecting Substantives.

A. I have said before that a Substantive or Noun is a word used to denote anything that can be touched, spoken to, spoken of, or imagined. There are two kinds of substantives, *proper* and *common*. Proper substantives are the names given to persons and to particular objects and places, as, *Victoria*, *Wellington*, *Thames*, *Windsor*.

A common substantive can be used in speaking of all the individuals of a kind, as, *boy*, *girl*, *grandmother*. *Windsor* is a proper name, because it is the name of a town

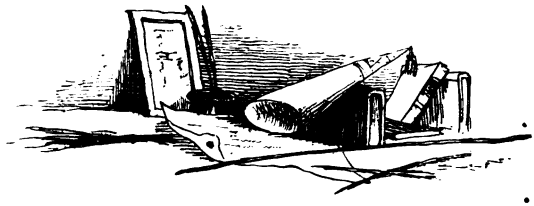


which alone bears that name. Victoria is not the only queen in Europe, but her name is not common to other queens, nor, indeed, to other ladies.

Proper substantives do not require an article before them. There was a certain school, however, in which were two boys, named Richard and Oliver—the first, a prodigy of learning, and the second, a sad truant. Their names became so famous in the school, that, ever after, the boy who made the most rapid progress in his studies was called, by way of distinction, *the* Richard of the school; and the boy most noted for his indolent habits was called *the* Oliver of the school. But this departure from the general rule is, I believe, explained by the rules of figurative language, as it is called, which as yet I do not fully understand.

Q. No; you cannot very well, at present. You must proceed in your studies with patience, for if you were

to hurry on to obtain a knowledge of difficult matters before you are thoroughly acquainted with simple ones, you would never understand anything properly.



Is there not another class of nouns?

A. Yes; grammarians divide them into a third class, differing in some degree from nouns substantive, and these are called *abstract* or *spiritual* nouns: they have no *material* substance, like objects that we can touch or see. They exist only in the understanding; such as, *glory*, *honour*, *virtue*, and *temperance*. We can perfectly understand what those objects are, and many of their effects we can both see and feel, though they exist in the imagination alone.

Collective nouns may belong to either of those classes; they signify a variety or number of things, in one body or assembly.

Verbal nouns imply some motion, as well as substance; as to *write*, to *speak*, and *writing*, *speaking*.

Nouns are subject to modifications, called Number, Gender, and Case.

NUMBER.

Q. What is Number?

A. Number is the distinction of one object from many.



We have two numbers, the *singular* and *plural*. The singular expresses but one object, as, a *cat*, an *owl*. The plural expresses more than one, as *cats*, *owls*.



Q. Some nouns are always expressed in the plural; as, *scissors*, *tongs*, and many other things formed of two or more parts, which cannot be separated. *Wages* is another word of this class; "Thomas threw his sister's *scissors* against a large looking-glass, and so broke it; for this he was beaten, and his beating might be termed 'the *wages* of mischief.'"

A. The plural number is mostly formed by adding *s* to the singular; but when a singular noun ends with *x*, *ch*, soft *sh*, or *ss*, *es* is added to form the plural. Singular nouns that end in *y* change that letter into *i* in the plural; as, *company*, *companies*. But there are many exceptions to this rule, such as the plural of *key* and *delay*—*keys*, *delays:* these exceptions are formed by there being a vowel before in the same syllable.

Q. Besides these methods of forming the plural, there are many others, which you will not be able to practise correctly till you have some knowledge of the subject of grammar throughout. At all times, when you are reading, remember that you are to pay great attention to the

changes of substantives from the singular number into the plural; for though *s* is used to denote the plural in the majority of cases, you cannot but know, that if you were to say *oxes* instead of *oxen*, *gooses* instead of *geese*, *mouses* instead of *mice*, and *womans* instead of *women*, your language would seem very ridiculous, and probably many persons would laugh at you. Have you any further remarks to make?

A. Yes; some nouns have no plural whatever, as *birch* (from which rods are made), *fruit*, *pride*, and *sloth*.



Other substantives are spelled the same in both numbers; as *sheep* and *fish*. *Fish*, indeed, may sometimes be spelled in the plural *fishes*; but that form is mostly used to denote fish of a very odd kind.

Q. Bear in mind, also, that there are many other ways of forming the plural, to which you must carefully attend.

GENDER.

Q. What is meant by Gender?

A. Gender is the distinction of sex. There are three genders, the *masculine*, the *feminine*, and the *neuter*. The masculine signifies an object of the male kind; as, a *man*, a *lion*, a *horse*. The feminine denotes objects of the female kind; as, a *woman*, a *cow*, a *mayoress*.





The neuter gender denotes objects that are neither male nor female; as, a *tree*, a *figure*, a *knocker*.





Q. In what manner are nouns modified to shew the gender to which they belong?

A. There are three different methods of distinguishing the gender, namely—

By using words different from each other; as, *husband, wife; father, mother; brother, sister:*—

By spelling the terminations of the substantives differently; as *actor, actress; prince, princess; governor governess; mayor, mayoress:*—

And, thirdly, by prefixing to the noun an adjective expressing the masculine gender, or a pronoun, or a noun, which, in that case, performs the office of an adjective; as, a *male* child, a *female* child; a *man*-servant, a *maid*-servant; a *he*-goat, a *she*-goat; a *cock*-sparrow, a *hen*-sparrow.

Q. But, can you explain to me why it is that some things, which we all know are neither male nor female have the words *he* and *she* applied to them; as, for instance, the sun, the moon, a ship, a city, and so forth?

A. That is done by a figure of speech, which gives the signs of the male and female genders to things which have qualities, or perform operations, similar to those of living creatures. Thus, speaking of the sun, we sometimes say *he*, because, like man, he exerts great influence, and so causes others to do that which they would not otherwise do. The heat of the sun is sometimes great; and thus *he* causes a great stir among the frogs in our ponds and ditches, as is often seen in a dry summer. So the moon may be compared to a gentle, fair, good-natured, smiling

female, and, while we say, "*She* is unclouded to night," we are made happy and cheerful by *her* beams, as we should be by the smiles and good-nature of a tender mother or a kind aunt. We apply the feminine sign to Virtue and to Wisdom, also; because these are always pleasant to behold, as a good little girl will be who is trying to improve herself, and to please and to profit all around her. *She* is applied, also, to anything which has the faculty, like the female sex, of producing or bringing forth. Thus we say of Nature, "*She* is the mother of all things;" and the same term is applied to Fortune, because *she* brings forth many things, sometimes prizes, and sometimes blanks.





CASE.

Q. What does the word Case mean, in reference to grammar?

A. In a general sense it means a state of things; the particular situation in which any person or thing is placed; or the relation which one thing or person bears to another.

Q. What is meant by the cases of nouns?

A. The situation in which nouns are placed, when they properly agree with other words which happen to be connected with them in the same sentence. Of nouns there are three cases; the *nominative*, the *possessive*, and the *objective*.

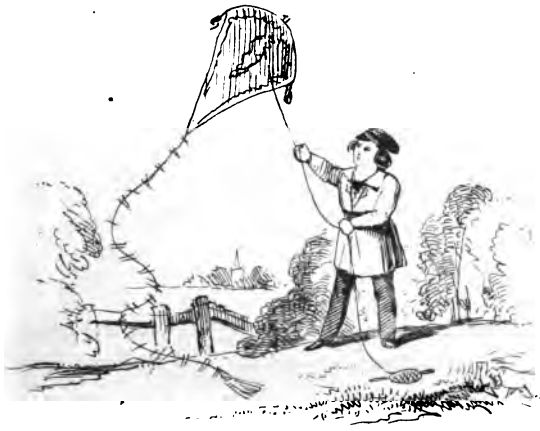
Q. Now, listen attentively to this question. A boy went a fishing one day; while by the waterside, he happened to see a large fish, which he immediately tried to catch. What were the cases of the boy and the fish?

A. The boy was in the *nominative* case, as is every person or thing that *does* something. The fish was in the *objective* case, as is every person or thing that is the object of any pursuit, or of any action that another person or thing performs.

Q. Listen again. The boy caught the fish; some people ran to look at it, saying "I should like to see the *boy's* fish. In what case was the boy then?

A. The *possessive* case, plainly; for, then, the fish was the boy's fish, or the fish of the boy, or the fish

belonging to that boy. The *possessive* case signifies the condition or situation of any substantive, any person or thing, that is possessed of something else. "John's kite," is the kite belonging to, or possessed by, John.



PRONOUNS.

Q. Can you give me some further explanation of the nature and use of Pronouns?

A. There are three kinds of Pronouns; *personal*,

relative, and *adjective*. They are used, as I have before said, to avoid the too frequent repetition of nouns.

In personal pronouns there are four things to be considered; the *person*, the *number*, the *gender*, and the *case*.

The *persons* of pronouns are three in each number. They are arranged thus:—

SINGULAR.

First Person.	*Second Person.*	*Third Person.*
I;	Thou;	He, she, *or* it.

PLURAL.

First Person.	*Second Person.*	*Third Person.*
We;	Ye, *or* you;	They.

Q. How are pronouns affected by *number* and *gender?*

A. With pronouns *number* has two divisions, as with nouns. The distinction of *gender* is not requisite with the first and second persons.

Q. Why is such distinction not requisite?

A. The first and second persons are always present to each other; their sex is therefore known.

Personal pronouns have three *cases;* exactly corresponding with the cases of the boy and the fish. Thus:—*he* ought to catch the *fish; he* being the *nominative*, and the *fish* the *objective*. *His* (the boy's) fish. If the boy had asked the fish whose fish he was, the fish, had he been endowed with the faculty of speech, might have

replied, "I am *your*, or *thy*, fish;" *your* and *thy* being signs of possession. Or, if some other person had asked the question, the fish might have said, "I am *his* (the boy's) fish." And the boy might have exclaimed, in the height of his pleasure, "This is *my* fish!" or, "This fish is *mine!*"



Q. But why do you use the pronoun *he*, signifying the male gender, to a fish, the kind of which is not stated?

A. I use the pronoun as a figure of speech, which is allowed in many cases, especially when the object spoken of is represented as an actor in any business.

The following table correctly exhibits the cases of all the personal pronouns.

	Singular.	Plural.
Nominative.	I,	We.
Possessive.	Mine,	Ours.
Objective.	Me,	Us.

	Singular.	Plural.
Nom.	Thou, *or* you,	Ye, *or* you.
Possess.	Thy, thine, *or* yours,	Yours.
Obj.	Thee, *or* you,	Ye, *or* you.

	Singular.	Plural.
Nom.	He,	They.
Possess.	His,	Theirs.
Obj.	Him,	Them.
Nom.	She,	They.
Possess.	Hers,	Theirs.
Obj.	Her,	Them.

Q. To what class of words does the word *own* belong?

A. It is classed with the pronouns, and is used to signify absolute possession; to shew, briefly, that no other person than he who uses the word has any right to meddle with the object to which it refers. A pony may be the property of several boys jointly, each having a right to ride upon his back in turn; but, if I possess a pony upon which no other boy has any right to ride, I may say, "This is my *own* pony."



The word *self* is used in the same sense; as, "I bought a pig, and carried it home *myself*."



Q. What are relative pronouns?

A. Relative pronouns are such as connect nouns with the succeeding portion of the sentence to which they belong. They are *who*, *which*, and *that*. They are like

the straps or chains by which horses are fastened to a carriage, or to the horse that is placed in the shafts of the carriage.



Thus we may say, "That is the horse *which* pulled the most forcibly; that is the man *who* drove the team of horses, and *whom* they drew; that is the boy *that* fed them with hay." Relative pronouns are of both numbers; and *who* has three cases like the nouns, as follows:—

Nominative.	Who.
Possessive.	Whose.
Objective.	Whom.

The other relatives are spelled alike, in every case.

Q. Is not *what* a relative pronoun?

A. *What* is a hybridous, or mixed word, partaking of the nature and use of two other words, something like a mule amongst animals, which unites in itself the nature and uses of the horse and the ass. It is a compound of *that* and *which*; thus, *that which* you saw was good; or, *what* you saw was beautiful.

What is used for asking questions, and is therefore called an interrogative pronoun; as "What have you got in your pocket, Master Thomas?"

Which is also useful in asking a question, when you wish to know one particular object and to distinguish it from another; as, "*Which* is the smartest boy?"

That, when used as a relative, has the sense of either *which*, *who*, or of *whom*, and is often used to avoid the too frequent repetition of those connective words.

Q. What are *Adjective* Pronouns?

A. They partake of the nature of both nouns and adjectives; which latter class of words I have not yet particularly mentioned. They are as useful in arranging nouns as a hand is to catch hold of any object in order to obtain it. If a boy purchased a lobster, he might catch hold of it and say, "I have bought *this* lobster;" and it would not be very strange if the lobster should catch hold of the boy's nose with one of his claws, as if it would say, "I have caught *this* nose!"







There are three sorts of adjective pronouns; the *distributive*, the *demonstrative*, and the *indefinite*. Each has its peculiar office in handling nouns, as when people are at work in the hayfield,—one mows the grass, another spreads it about, a third collects it in heaps, and a fourth tosses it into the waggon, which is to carry it to the stack.

The *distributive* pronouns are *each*, *every*, *either*; as, "*Each* of the party seems to be in a hurry;" or, "*Every* one belonging to the school is doing something;" or "*Either* of those turkies is large enough for a dinner."

Each signifies every one of a number taken separately; *every* relates to severnl persons or things and signifies the whole of them taken each by itself; *either* relates to two things or persons taken separately; it is therefore improper to say "either of the three." In general practice, however, there now seems to be a departure from this rule when the number of things spoken of is not specified; as

"You may take either of the toys you see." *Neither* stands in the same situation; thus, "*Neither* one *nor* the other."



The *demonstrative* pronouns are such as immediately point out an object; as, "*This* is a pretty dog."





"*That* is an ugly dog."

These and *those* are the plurals of the demonstratives just named; as, "*These* are funny dogs."





"*Those* are quarrelsome dogs."

The *indefinite* are such as do not express a thing, or refer to objects, in a distinct and determined manner, but only speak of them generally; as, *some*, *such*, *any*, *one* *all*, *other*, *whoever*, and so on, as, "*Some* of those kittens are very playful."

OF ADJECTIVES.

Q. You have already spoken briefly of the nature and use of Adjectives; I now wish to hear a more particular explanation of them.

A. Having described how they distinguish the quality of nouns, I have, in this place, only to add, that the mode of spelling them does not undergo any change on account of number, gender, or case. Adjectives are subject to change for the purposes of comparison, but as to the nature of the noun, their meaning continues the same. There are three degrees of comparison, which are termed the *positive*, the *comparative*, and the *superlative*.

The *positive* shews the general condition or quality of the object, without any increase or decrease whatever; as



Tall,



Short,



Stout.

The *comparative* enlarges or lessens the quality; as,



Taller,



Shorter,



Stouter.

The *superlative* degree represents the object as large or as small as it can be, or as it is usually known to be; as,



Tallest,



Shortest,



Stoutest.

Q. What are the words *more* and *most?*

A. They are adverbs, and are used instead of *er* at the end of adjectives in making comparisons, when the adjectives are of more than one or two syllables; as, "That is a cautious man; the second is a *more* cautious man; but the third is the *most* cautious man of the party."

OF VERBS.

Q. We must now return to the Verb, which is the most important part of speech in every language.

A. Besides the kinds I have already mentioned, *active*, *passive*, and *neuter* (which, from the illustration of the donkey, the bear, and the monkey, will not soon be forgotten), verbs are placed in three classes, termed *regular*, *irregular*, and *defective*.

The *regular* verbs may be compared to good girls, who always go to school in an orderly manner, and arrive there exactly at the proper time; neither earlier nor later than they ought to be.



Irregular verbs are like boys who run hither and



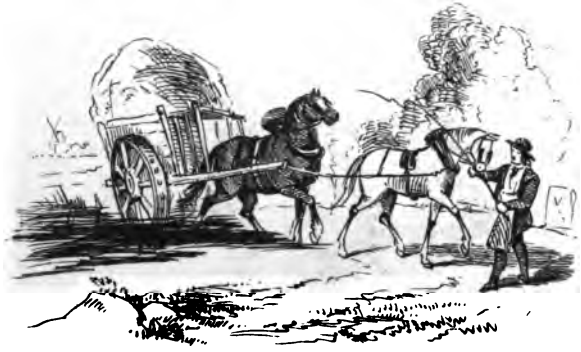
thither, playing in their way to school; who never arrive at any set time, and who give their teachers a great deal of concern and trouble before they can make them clever lads.



Defective verbs are like children who go to school one part of the week, and stop away the other; or like the poor drunkard, who spends two or three days in idleness at the public-house, and then works, though not with a good will, the remainder of the week:—*he* is very *defective*, indeed.

Q. What are *auxiliary* verbs?

A. Helping verbs, as their name signifies. Suppose a cart were stuck fast in a quagmire, with one good strong horse harnessed to it; the horse, though healthy and strong, might exert himself in vain to draw the cart out; but if another horse, though not quite so powerful as himself, were brought and harnessed before him, the two, thus united, might draw out the cart with perfect ease.



The auxiliary verbs are *do*, *be*, *have*, *shall*, *will*, *may*, *can*; these have variations, to agree with the person and number of the noun or pronoun by which they are em-

ployed; and to them are added *let*, *must*, and *ought*, which are spelled the same in every situation.

Q. In what manner are verbs affected by number?

A. Verbs have two numbers, *singular* and *plural*, the same as nouns. Or, rather, they are varied, so as to keep in view, throughout the whole of a sentence, the number of the nouns with which they are connected. However, in the plural number of the verb there is no variation of ending to express the nouns or pronouns, for, when it is used in the plural, there always occurs some word in the same sentence that makes the meaning clear.

In each number there are three persons; as,

	SINGULAR.	PLURAL.
1*st.*	I dance,	We dance.
2*nd.*	Thou dost dance,	Ye, or you, dance.
3*rd.*	He dances,	They dance.



Here, also, should be observed the material difference between the active and neuter verbs. *To dance* is a neuter verb as well as *to be*, which was the verb of which the

donkey, between the trusses of hay, was an illustration: because, though there is much activity displayed in dancing, the action is confined to the person who performs it; it does not affect, or press upon, any one else, as when a man strikes another.

Q. What is meant by *moods?*

A. *Moods* are certain forms into which the verb is put, to denote the peculiar manner in which any action is performed; or the condition in which any person may exist; or the state of mind in which any one may happen to be.

There are five moods of verbs, the *Indicative*, the *Imperative*, the *Potential*, the *Subjunctive*, and the *Infinitive*. The nature of the moods will be better understood when I say, "I am in a merry mood."



Or, "I am in a melancholy mood;" or, "I am in a kingly, or imperative mood."



The Indicative mood merely declares or points out a thing; as, "That is a pretty figure, I see;" or asks a question, as, "Are you frightened?" "Am I ugly?" "Do you know me, sir?"



The Imperative mood, though used, as I have just shewn, in giving commands, is also used for making the most humble petitions; as "*Let* me go."

The Potential mood, which is formed entirely by the auxiliary verbs, implies the possibility of any thing happening; or the will, obligation, or inclination of any person; as "We *may* fall."

The Subjunctive mood represents an action or a thing, as depending upon some other action or thing; as, "he will get that bird's nest, *if* the branch should not break and let him fall." "I will carry it, *though* it be very heavy."

The Infinitive mood expresses an action without any limits to it, as to time, number, or person; as, *to fly*.





Q. What is the participle?

A. The participle is like a coat made to fit on the backs of three persons at once. It is a certain form of the verb, which participates also of the properties of an adjective and a noun. Thus we may say, "that boy is *plaguing* his sister;" "that is a *plaguing* boy;" "the *plaguing* of that boy is unbearable."

In the first place, plaguing is a *verb* in that form called the participle; in the second, it is an *adjective;* and in the third, it is a *noun*, having an article before it, and a preposition after it; which circumstances always distinguish a noun.

The participle has three divisions; the *present*, or active participle; the *perfect*, or passive; and the *compound* perfect.

The *present* signifies the doing of something at the present time; or at the time when something else is

spoken of as having been done; or something that will



be done, or is expected to be done. Thus, "he walks



slowly, *looking* behind him;" "*climbing* up that awkward ladder, she tumbled down."

The *perfect* or passive participle has the same meaning as the last, with regard to the time of the action; but, instead of shewing what any person is, was, or will be doing, in conjunction with some other action, it shews what any person is, was, or will be done to, at the time of his performing something himself; as, "*tormented*, or *being tormented*, in this way, I cannot forbear from kicking."

The *compound perfect* shews that some time has passed away, since the occurrence of the act denoted by the active and perfect participles; and it shews also that the act is completed, though some other act, which may have connection with it, remains to be done or is being done; as, "*having caught* and *secured* my pet goat, I led him to the lawn."



This participle, though it shews that the act done occurs nearly at the same time with the other act spoken of, yet points out the precise nature of the act, as though it were complete.

Of the Tenses.

Q. What are the Tenses?

A. The word tense means *time;* and the tenses of verbs are certain variations in the spelling or form of the words, or in their connection one with another, to point out the time when the circumstances to which they refer take, took, or will take place. Properly speaking, there are five tenses; the *present*, the *imperfect* (or the past time not mentioned precisely), the *perfect*, the *pluperfect*, and the *future*.

The *present* tense shews an action, or event, as occurring at the time it is spoken of; as, "*I eat;*" "I *am* eating;" or "I *do* eat."



The *imperfect* shews that something has been done, but does not shew exactly when; as, "*I eat,*" or, "I *did* eat."



The *perfect* shews that something has been done, and likewise makes allusion to the time as being but recent; as, "I *have* eaten."

The *pluperfect* tense refers to some action that was past when something else was done, which may now be the subject of discourse; thus, "when *I eat,* or *did* eat, the pudding, I *had* eaten the tail end of a fish."

The *future* tense signifies something yet to be done, or which is intended to be done; as, "I *shall* eat when this goose is dressed."

Of the Conjugation of Verbs.

Q. What is meant by the conjugation of verbs?

A. The conjugation of verbs is the joining of them together, so as to shew how they may be properly used, one with another; all the variations they undergo for different purposes being fully displayed.

Q. You have mentioned *irregular* verbs; what difference is there between those and regular verbs?

A. Regular verbs are all spelled alike in every situation, and to suit every purpose, excepting the variation in the imperfect tense; but that variation is the same with them all, which is not the case with irregular verbs. All verbs ending with the letters *ed* in the imperfect tense are regular; as,

Present Tense.	Imperfect Tense.
I jump,	I jumped.

and the perfect participle of which likewise is "jumped."

Irregular verbs are thus exhibited:—

Present Tense.	Imperfect Tense.	Perfect Participle.
I fling,	I flung,	flung.
I fall,	I fell,	fallen.
I fly,	I flew,	flown.

Q. By this time you must pretty well understand the different kinds of verbs. Suppose you now conjugate for

me the verb *to Have*. We will begin with that, because it is of very varied character, being an active, an auxiliary, and an irregular verb.

TO HAVE.

Indicative Mood.

Present Tense.

	Singular.	*Plural.*
1*st Person.*	I have,	We have,
2*nd Person.*	Thou hast,	Ye *or* you have,
3*rd Person.*	He, she, *or* it has;	They have.

Imperfect Tense.

	Singular.	*Plural.*
1*st.*	I had,	We had,
2*nd.*	Thou hadst,	Ye *or* you had
3*rd.*	He had;	They had.

Perfect Tense.

	Singular.	*Plural.*
1*st.*	I have had,	We have had,
2*nd.*	Thou hast had,	Ye *or* you have had,
3*rd.*	He has had;	They have had.

Pluperfect Tense.

	Singular.	*Plural.*
1*st.*	I had had,	We had had,
2*nd.*	Thou hadst had,	Ye *or* you had had,
3*rd.*	He had had;	They had had.

FUTURE TENSE.

Singular.	*Plural.*
1*st.* I shall *or* will have,	We shall *or* will have,
2*nd.* Thou shalt *or* wilt have,	Ye *or* you shall *or* will have,
3*rd.* He shall *or* will have;	They shall *or* will have.

Q. Before you proceed further, explain to me the difference in the meaning of *shall* and *will*.

A. I cannot now fully illustrate the various meanings and uses of these two words; but I will give you an example of their application. *Will*, in the first person singular and plural, intimates resolution, fixed intention. A boy may exclaim, "I *will* not go to school this morning!" to which his father would probably reply, "Then you *shall* have a good whipping."



Afterwards, the temper of the boy might be softened, and he might say, meekly, "I *shall* go to school this morning;" and the father, with signs of satisfaction, would say, "He *will* go to school this morning."

Q. Now proceed with the conjugation of the verb *to have:* you have already gone through the Indicative mood.

Imperative Mood.

	Singular.	*Plural.*
1*st Person.*	Let me have,	Let us have,
2*nd Person.*	Have thou, *or* do thou have,	Have ye, *or* do ye *or* you have,
3*rd Person.*	Let him have;	Let them have.

Potential Mood.

Present Tense.

	Singular.	*Plural.*
1*st.*	I may *or* can have,	We may *or* can have,
2*nd.*	Thou mayst *or* canst have,	Ye *or* you may *or* can have,
3*rd.*	He may *or* can have;	They may *or* can have.

Imperfect Tense.

	Singular.	*Plural.*
1*st.*	I might, could, would, *or* should have,	We might, could, would, *or* should have,
2*nd.*	Thou mightst, couldst, wouldst, *or* shouldst have,	Ye *or* you might, could, would, *or* should have,
3*rd.*	He might, could, would, *or* should have;	They might, could, would, *or* should have.

Perfect Tense.

	Singular.	*Plural.*
1*st.*	I may *or* can have had,	We may *or* can have had,
2*nd.*	Thou mayst *or* canst have had,	Ye *or* you may *or* can have had,
3*rd.*	He may *or* can have had;	They may *or* can have had.

PLUPERFECT TENSE.

	Singular.	*Plural.*
1*st.*	I might, could, would, *or* should have had,	We might, could, would, *or* should have had,
2*nd.*	Thou mightst, couldst, wouldst, *or* shouldst have had,	Ye *or* you might, could, would, *or* should have had,
3*rd.*	He might, could, would, *or* should have had;	They might, could, would, *or* should have had.

SUBJUNCTIVE MOOD.

PRESENT TENSE.

	Singular.	*Plural.*
1*st.*	If I have,	If we have,
2*nd.*	If thou have,	If ye *or* you have,
3*rd.*	If he have;	If they have.

INFINITIVE MOOD.

PRESENT TENSE.	PERFECT TENSE.
To have.	To have had.

PARTICIPLES.

PRESENT.	PERFECT.	COMPOUND PERFECT.
Having.	Had.	Having had.

Remember that *might, could, would,* and *should,* are the variations, for the imperfect tense, of *may, can, will,* and *shall.*

Q. You will now conjugate the auxiliary and neuter verb *to Be.*

TO BE.

Indicative Mood.

Present Tense.

	Singular.	*Plural.*
1*st Person.*	I am,	We are,
2*nd Person.*	Thou art,	Ye *or* you are,
3*rd Person.*	He, she, *or* it is;	They are.

Imperfect Tense.

	Singular.	*Plural.*
1*st.*	I was,	We were,
2*nd.*	Thou wast,	Ye *or* you were,
3*rd.*	He was;	They were.

Perfect Tense.

	Singular.	*Plural.*
1*st.*	I have been,	We have been,
2*nd.*	Thou hast been,	Ye *or* you have been,
3*rd.*	He hath *or* has been;	They have been.

Pluperfect Tense.

	Singular.	*Plural.*
1*st.*	I had been,	We had been,
2*nd.*	Thou hadst been,	Ye *or* you had been,
3*rd.*	He had been;	They had been.

Future Tense.

	Singular.	*Plural.*
1*st.*	I shall *or* will be,	We shall *or* will be,
2*nd.*	Thou shalt *or* wilt be,	Ye *or* you shall *or* will be,
3*rd.*	He shall *or* will be;	They shall *or* will be.

Imperative Mood.

	Singular.	*Plural.*
1*st.*	Let me be,	Let us be,
2*nd.*	Be thou, *or* do thou be,	Be ye *or* you, *or* do ye be,
3*rd.*	Let him be;	Let them be.

Potential Mood.

Present Tense.

	Singular.	*Plural.*
1*st.*	I may *or* can be,	We may *or* can be,
2*nd.*	Thou mayst *or* canst be,	Ye *or* you may *or* can be,
3*rd.*	He may *or* can be;	They may *or* can be.

Imperfect Tense.

	Singular.	*Plural.*
1*st.*	I might, could, would, *or* should be,	We might, could, would, *or* should be,
2*nd.*	Thou mightst, couldst, wouldst, *or* shouldst be,	Ye *or* you might, could, would, *or* should be,
3*rd.*	He might, could, would, *or* should be;	They might, could, would, *or* should be.

Perfect Tense.

	Singular.	*Plural.*
1*st.*	I may *or* can have been,	We may *or* can have been,
2*nd.*	Thou mayst *or* canst have been,	Ye *or* you may *or* can have been,
3*rd.*	He may *or* can have been;	They may *or* can have been.

PLUPERFECT TENSE.

	Singular.	*Plural.*
1*st.*	I might, could, would, *or* should have been,	We might, could, would, *or* should have been,
2*nd.*	Thou mightst, couldst, wouldst, *or* shouldst have been,	Ye *or* you might, could would, *or* should have been,
3*rd.*	He might, could, would, *or* should have been;	They might, could, would, *or* should have been.

SUBJUNCTIVE MOOD.

PRESENT TENSE.

	Singular.	*Plural.*
1*st.*	If I be,	If we be,
2*nd.*	If thou be,	If ye *or* you be,
3*rd.*	If he be;	If they be.

IMPERFECT TENSE.

	Singular.	*Plural.*
1*st.*	If I were,	If we were,
2*nd.*	If thou wert,	If ye *or* you were,
3*rd.*	If he were;	If they were.

INFINITIVE MOOD.

PRESENT TENSE.	PERFECT.
To be.	To have been.

PARTICIPLES.

PRESENT.	PERFECT.	COMPOUND PERFECT.
Being.	Been.	Having been.

Q. Conjugate the active verb *to Drink*.

TO DRINK.

Indicative Mood.

Present Tense.

	Singular.	*Plural.*
1*st Person.*	I drink,	We drink.
2*nd Person.*	Thou drinkest,	Ye *or* you drink.
3*rd Person.*	He, she, *or* it drinks.	They drink.

Imperfect Tense.

	Singular.	*Plural.*
1*st.*	I drank,	We drank,
2*nd.*	Thou drankest,	Ye *or* you drank,
3*rd.*	He drank;	They drank.

Perfect Tense.

	Singular.	*Plural.*
1*st.*	I have drunk,	We have drunk,
2*nd.*	Thou hast drunk,	Ye *or* you have drunk,
3*rd.*	He hath *or* has drunk;	They have drunk.

Pluperfect Tense.

	Singular.	*Plural.*
1*st.*	I had drunk,	We had drunk,
2*nd.*	Thou hadst drunk,	Ye *or* you had drunk,
3*rd.*	He had drunk;	They had drunk.

Future Tense.

	Singular.	*Plural.*
1*st.*	I shall *or* will drink,	We shall *or* will drink,
2*nd.*	Thou shalt *or* wilt drink,	Ye *or* you shall *or* will drink,
3*rd.*	He shall *or* will drink;	They shall *or* will drink.

Imperative Mood.

	Singular.	*Plural.*
1*st.*	Let me drink,	Let us drink,
2*nd.*	Drink thou, *or* do thou drink,	Drink ye *or* you, *or* do ye drink,
3*rd.*	Let him drink;	Let them drink.

Subjunctive Mood.

Present Tense.

	Singular.	*Plural.*
1*st.*	If I drink,	If we drink,
2*nd.*	If thou drinkest,	If ye *or* you drink,
3*rd.*	If he drinks;	If they drink.

Infinitive Mood.

Present.	Perfect.
To drink.	To have drunk.

Participles.

Present.	Perfect.	Compound Perfect.
Drinking.	Drunk.	Having drunk.

Q. I think that we have attended sufficiently to the subject of verbs for the present. You have already given some explanation of the nature and application of adverbs, prepositions, and conjunctions; but perhaps you can tell me something more respecting these parts of speech.

ADVERBS.

A. I have only to add here, that there are many sorts, of adverbs. Those of the class which is the most numerous are termed *adverbs of quality*, and are generally spelled with *ly* at the end of them. They shew in what manner any action is performed, and they are usually compared by the adverbs *more* and *most*, especially if they consist of more than two syllables. Thus we may say,—"The mastiff acted *courageously*;" "he acted *more* courageously;" "he acted *most* courageously."



These three modes of expression mean, first, that the mastiff acted in a *courageous manner;* secondly, in a *more*

courageous manner; and, thirdly, in the *most courageous manner* that he could have acted.

Besides these, there are adverbs to shew in what place an action is performed—at what time, also; and at how many times, and in how many places. There are adverbs, too, for asking questions, and for various other purposes, with which I must get more fully acquainted before I can explain them.

PREPOSITIONS.

Q. Have you anything more to say about Prepositions?

A. Much more: but I must study a larger book first.

Q. You shall have another, when you are able to repeat perfectly all that is in this book.



CONJUNCTIONS.

Q. You have little more, I suppose, to say about Conjunctions at present.

A. I expect I shall have much more to learn out of the book you have just promised me.

Q. I believe you will; yet, if you fully understand what you have already said, you will find very few difficulties. But I will now just tell you (and I wish you to bear it particularly in mind), that sometimes relative pronouns act as conjunctions; and that, when they are so used, they connect words much more closely than common conjunctions do: as good iron hinges fasten a gate much more securely to the gate-post than pieces of cord would, however strong: herdsmen and shepherds occasionally tie a gate to the post with such, in consequence of which a cow, that is rather unruly, will often push the gate down, and get out of the pasture.



However, iron cannot be used in every instance to fasten gates; neither can relative pronouns be always used as conjunctions.

Concluding Remarks.

My Dear Child:—You must bear in mind, that what you have now been learning is only intended to serve as a stepping-stone to the acquirement of other knowledge. You may compare this little book to steps which you have sometimes seen placed to enable a youth to mount more easily a smart sprightly horse, which is to carry him to see fine sights, and many wonderful things. The part which I have taken with you may be compared to that of a friend, who holds the horse for the youth and helps to seat him in the saddle securely.



And you may be assured, that when you have made yourself perfectly acquainted with grammar, it will afford you quite as much pleasure as ever you can derive from the most delightful riding excursion.

You will readily perceive, that of the four divisions of



grammar, named at the beginning of these lessons, we have discussed only two. The others, Syntax and Prosody, are fully set forth in the large book of which we have spoken. Syntax is the most important division of the four; do not forget this: clearly to understand it will require the utmost attention.

In conclusion, I wish you to consider that a complete knowledge of grammar in all its branches, is one principal means of becoming truly wise and great. Though true religion and good morals are indispensable in the attain-

ment of sound knowledge and real greatness, yet you will not be able to understand those subjects so clearly, and so as to benefit yourself materially by them, unless you have first made yourself master of grammar. The wise and the good of all ages have recorded their lessons of wisdom and of piety in books, and by this means they have enlightened the understandings, and improved the morals of thousands. But if you would clearly understand their lessons, and be guided into the virtuous course they recommend, you must thoroughly understand the grammatical structure of the language in which they wrote for the benefit of mankind.



